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culinary art between Ballio and the cook in the *Pseudolus*. This last has been naïvely pronounced spurious by that class of critics who refuse to recognize that even Homer nods. Further evidence of careless composition is seen in the familiar admixture of Roman customs and localities in the Greek setting.

(6) We must touch now, though lightly, on the commonplaces of stock plots and characters. The whole array of puppets is familiar to us all. Perhaps we should properly speak of types or caricatures rather than characters. The famous pander Ballio in the *Pseudolus* is merely the personification of shameless wickedness and avarice. He calmly and unctuously pleads guilty to every charge of 'liar, thief, perjurer', etc., and can never be induced to lend an ear until the magic word *lucrum* is pronounced.

(7) It is important to observe in this connection that there is never any character development further than a transition from grief to joy or vice versa. There are, too, frequent inconsistencies in character portrayal. Persistent moralizers, such as Megadorus in the *Trinummus*, who serve but as foil, characters from whom the revelry 'sticks fiery off', descend themselves at moments to bandying the merriest quips. Gilded youths, such as Calidorus in the *Pseudolus*, begin by asking 'Could I by any possibility circumvent father, who is such a wide-awake old boy?' and end by rolling their eyes upward with 'And besides, if I could, filial piety prevents'.

Slaves ever fearful of the mills or the quarries are yet prone to the most abominable 'freshness' towards their masters. The irrepressible *Pseudolus*, in reading a letter from Calidorus's mistress, says 'These look to me very like hen scratches'.

*Cal.* 'You insulting beast! Read, or return the tablet!'

*Ps.* 'Oh, I'll read all right, all right. Just focus your mind on this'.

*Cal.* (pointing vacantly to his head) 'Mind? It's not here'.

*Ps.* 'Heavens! Go get one quick then'.

In sharp contrast to these grotesqueries certain individual scenes and plays of sterling worth stand out with startling distinctness. When *Menaechmus Sosis* sees fit "to put an antic disposition on", we have a scene which loses nothing in irresistible cleverness by being farcical. Witness the close imitation by Shakespeare. Sceparnio's description of the ship-wreck taking place off-stage in the *Rudens* is theatrical but tremendously effective and worthy of the highest types of drama. It is a piece of thrilling declamation and must have wrought the spectators up to a high pitch of excitement.

Among the plays the *Captivi* and the *Rudens* stand out with startling distinctness as possessed of true dramatic value. Even at that it is hard to

understand with our latter-day perspective why Lessing in the preface to his translation of the *Captivi* called it "Das vortrefflichste Stück, welches jemals auf den Schauplatz gekommen ist". This extravagant encomium called forth a long controversial letter which Lessing published in the second edition with a reply so feeble that he distinctly leaves his adversary the honors of the field.

At any rate, these solitary landmarks cannot affect our comprehensive estimate of the *mise-en-scène*. The prevalence of inherent defects of composition and lack of serious motive coupled with the author's constant and conscious employment of the implements of broad farce and extravagant burlesque impel us sadly but inevitably to the conclusion that we have before us a species of composition, which, while following a dramatic form, is not inherently drama, but a variety of entertainment that may be described as a cross between comedy, farce and burlesque, while the accompanying music, which would lend dignity to tragedy or grand opera, merely heightens the humorous effect and lends the color of musical comedy or opera bouffe. Körting is right in calling it mere entertainment. Mommsen is right in calling it caricature, but we maintain that it is professedly mere entertainment, that it is consciously caricature and if it fulfills these functions we have no right to criticise it on other grounds. If we attempt a serious critique of it as drama, we have at once on our hands a capricious mass of dramatic absurdities—bombast, burlesque, extravagance, horse-play, soliloquies, asides, direct address of the audience, pointless quips, and so on; the minute we accept it as a consciously conceived medium for amusement only, we have a highly effective theatrical mechanism for the unlimited production of laughter. To this end, every shred of evidence, however scant, goes to show that the histrionism must have been conceived in a spirit of extreme liveliness, abandon and extravagance in gesture and declamation that would not confine the actor to faithful portrayal of character, but would allow him scope and license to resort to any means whatsoever to bestir laughter in a not over stolid audience.

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## REVIEWS

*Geschichte der griechischen Sprache.* Von Otto Hoffman. Leipzig: Göschen (1911). Pp. 159.

This little book treats of what is sometimes called the "external history" of the Greek language, a subject which lies in the border land between historical grammar, the history of literature, and political history, and cannot be precisely delimited from these three. It is only the practical advantage of studying together certain facts of history and of gram-

mar which justifies their being put into a single volume.

Hoffman divides his subject into two main parts, the Early Period and the Classical Period. His outline of the sources for the former calls attention to one of the most striking results of recent investigation. The traditions of the Greeks about their early migrations are being confirmed in surprising detail by the study of the dialectic inscriptions. Scholars are finding numerous points of contact between the speech of Greek tribes whose kinship is attested by tradition. The agreement of these two lines of evidence carries the beginning of authentic history back centuries beyond the earliest written records. It is, however, easy to be too sanguine in such a matter, and many of the statements which Hoffman makes without qualification are still subject to controversy. As regards the interrelations of the dialects, readers who are unfamiliar with the subject should constantly compare the more conservative treatment by Buck in *Classical Philology* 2. 241-276, and *Greek Dialects* 1-12.

The second chapter discusses the aboriginal languages of the Aegean lands and their influence upon Greek—a topic that is just beginning to receive the attention it deserves. The more we learn of the civilization which preceded the Greeks in Hellas and of their indebtedness to it, the more evident it becomes that in our etymological studies we have been making too little allowance for loan words from this source. The influence upon Greek of the surrounding Indo-European languages forms the subject of the sixth chapter. Here again the author is sometimes too sure of his conclusions. For example, it is not yet certain that Albanian is a modern form of Illyrian, or Armenian a modern form of Thracian (p. 55).

In classical times we have to consider not only the various dialects but also, in the more cultivated states, a number of varieties of speech which were peculiar to certain classes of society or used for special purposes. In chapter one of the second part of the book Hoffman touches upon the distinction between the literary language and the colloquial idiom of the upper classes. Our knowledge of the language of the lower classes (chapter two) is confined almost wholly to Athens and is very scanty even for that city. The consideration of the publicists' idiom in chapter three leads to an excellent account of the origin and spread of the Attic-Ionic *κοινή*.

The remainder of the book, pages 66-156, is devoted to the literary dialects. Certain of their general features are pointed out in chapter four, and the excellence of our record of them is demonstrated in chapter five. Then follows a detailed discussion of the linguistic features of the several kinds of literature. Almost every important author up to the end of the fifth century is treated separately.

In this latter part of the book one does not find such hazardous statements as those noted above, and yet the freshness and originality of the treatment are even more striking. Material that has been gathered by generations of philologists is rearranged and elucidated from the standpoint of linguistic science. An admirable lucidity of statement combined with copious and well-selected examples makes the results immediately available even for scholars who have little training in historical grammar. No student of Greek language and literature can afford to neglect Hoffman's book.

It is to be hoped that the history of the Greek language from the beginning of the Alexandrian period to the present day is to receive equally skilful treatment.

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Archäologie. Von Dr. Friedrich Koepp, Professor an der Universität Münster. Drei Bändchen. Mit 28 Abbildungen im Text und 42 Tafeln. Leipzig: G. J. Göschen'sche Verlagshandlung (1911).

These three small volumes of the Göschen Collection are well worth a careful reading. They do not profess to be a history of archaeological discoveries in general, or a complete survey of any particular field; they are rather a compendium of the pedagogy of archaeology, presenting a discussion of the methods of excavation, preservation and identification of the works of classical antiquity.

It need hardly be said that these books lay no large claim to originality. On the historical side of the discussion they are largely indebted to Michaelis's *Entdeckungen*. On the pedagogical side the work has been brought up to 1910. Many of the recent discoveries and discussions which have hitherto been scattered through the different Journals are here collected, perhaps for the first time, in a way helpful to every student of archaeology.

The wide scope of these volumes would be revealed, did space permit, by a mere outline of the table of contents. We must content ourselves, however, with a short presentation of such points as have been especially striking to the reviewer.

Nearly five pages of small type are devoted to the discussion of the vexed problem of the Aphrodite of Melos (2. 31-35); yet after reading these pages, written with all the care and accuracy of a German investigator, the reader turns away with a feeling of sadness that after all we know so little about the matter—a feeling which perhaps he does not have after the perusal of Von Mach's discussion in his *Greek Sculpture*, whose very plausible arguments, moreover, Koepp does not mention.

The youth from Subiaco is discussed (2. 36-37) in a very satisfactory manner; some new facts are introduced which have not as yet found their way into ordinary handbooks.